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ABSTRACT

One hundred and forty citations comprise this annotated bibliography of books, articles, and selected dissertations that encompass trends in music theory and k-16 music education since the late 19th century. Special emphasis is upon writings since the 1950's. During earlier development, music analysts concentrated upon the elements of music (i.e., melody, harmony, rhythm, and form). Since 1950, varying viewpoints on the teaching of music analysis have emerged, producing a surge of various analytical trends and philosophies derived from other than musical contexts. Information theory, phenomenology, and the application of computers have made the strongest impact upon music theory in recent years. Classified headings in the listing cover: 1) general discussions of music analysis, 2) the analysis of specific elements of music (melody, harmony, etc.), 3) principal trends and approaches to the subject, and 4) samples of analytic models. The headings reflect the evolution of trends within the subject. Author entries are alphabetically arranged under headings. Brief descriptive annotations are provided. (Author/SJM)

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MUSIC ANALYSIS: AN ANNOTATED BIBLIOGRAPHY

Michael Fink

ABSTRACT

A classified and annotated listing encompasses trends in music theory and music education since the late 19th century, with special emphasis on writings since 1950.

MUSIC ANALYSIS: AN ANNOTATED BIBLIOGRAPHY

Michael Fink

The discipline of music analysis has been developing since the late 19th century. The present listing encompasses writings from that time to the present, with emphasis upon literature written after 1950. During the course of development, music analysts have concentrated upon various elements of music (i.e., melody, harmony, rhythm, and form). Additionally, varying viewpoints on the teaching of music analysis have emerged. This is especially true of writings since 1950, where there has been a surge of various analytical trends and philosophies derived from other than musical contexts. Information theory, phenomenology, and the application of computers have made the strongest impact upon music theory in recent years.

The classification headings in the present bibliography were chosen to cover 1) general discussions of music analysis, 2) the analysis of specific elements of music (melody, harmony, etc.), 3) principal trends and approaches to the subject, and 4) samples of analytic models. The headings reflect the evolution of trends within the subject insofar as the wide diversity of topics permits. The headings, in order, are as follows:

- Musical Forms, Schemes, and Designs
- Music Appreciation
- Melodic Analysis
- Rhythmic Analysis
- Harmonic Analysis
- Schenker System
- Unity Theory
- Style Analysis
- Analysis and Performance
- Analytic Models
- Phenomenology - I: General Applications to Music Analysis
- Phenomenology - II: Meyer and the Theory of Expectation
- Phenomenology - III: Studies on Aural Perception

. Information Theory Applied to Music Analysis

. Computer Applications to Music Analysis

. Music Analysis in the Elementary School

. Comprehensive Music Analysis

. Miscellaneous or General Writings

Bibliographic entries are primarily books and periodical articles in music theory and education. A few selected articles from music reference books and general music periodicals also appear. Dissertation lists were consulted, and appropriate dissertations have been included in the listing. Some writings were known to the compiler but inaccessible for examination. In such cases a review or abstract is quoted and is acknowledged as such at the end of the annotation. Unacknowledged quotations are assumed to be the words of the author of the entry in question, taken either from an abstract or from the writing itself. Occasionally neither the writing nor any commentary on it could be located. In such a case the abbreviation "n.s." (not seen) appears at the end of the entry.

LIST OF ABBREVIATIONS USED

JAMS - Journal of the American Musicological Society.

JMT - Journal of Music Theory.

JRME - Journal of Research in Music Education.

MEJ - Music Educators Journal.

MR - Music Review.

MT - Musical Times.

PNM - Perspectives of New Music.

BIBLIOGRAPHY

MUSICAL FORMS, SCHEMES, AND DESIGNS

1. Altmann, Günter. Musikalische Formenlehre mit Beispielen und Analysen... Berlin: Volk and Wissen Volkseigner, 1960; 256, 72 p.

A discussion of standard homophonic, polyphonic, and vocal formal schemes with 72 pages of musical examples.

2. Berry, Wallace. Form in Music. Englewood Cliffs, N.J.: Prentice-Hall, 1966; 472 p.

Probably the best of the "Formal Schemes" books. Besides his discussion of traditional forms, the author includes a chapter on "Free Approaches to Musical Form," containing a chart of the elements of form.

3. Davie, Cedric Thorpe. Musical Structure and Design. N.Y.: Dover, 1966; 181 p.

Views formal schemes as elaborations of two basic formal principles: "Open" and "Closed."

4. Doty, Ezra W. The Analysis of Form in Music. N.Y.: F.S. Crofts, 1947; v, 97 p.

A method for describing and classifying traditional musical structures in terms of pre-arranged definitions.

5. Fontaine, Paul. Basic Formal Structures in Music. N.Y.: Appleton-Century-Crofts, 1967; 241 p. (n.s.)

6. Green, Douglass M. Form in Tonal Music. N.Y.: Holt, Rinehart & Winston, 1965; 320 p.

"A carefully assembled, detailed and systematic text in the Goetchius tradition... Somewhat more concerned with showing the formal design of music than with revealing the delights of its inner structure." (from a review)

7. Goetschius, Percy. The Homophonic Forms of Musical Composition. N.Y.: G. Schirmer, 1915; 236 p.

"The structure and development of musical forms from the simplest phrase to the song-form with trio."

8. ----------. The Larger Forms of Musical Composition. N.Y.: G. Schirmer, 1915; ix, 231 p.

   A detailed guide to larger formal schemes (e.g., variations, Sonata-Allegro, Rondo, etc.).

9. ----------. Lessons in Music Form. Boston: Ditson, c 1904; vii, 146 p.

   Both a guide and a real method. Includes lessons on and analysis of the basic formal schemes.

10. ----------. The Structure of Music. Philadelphia: Presser, c 1934; 170 p.

    Concerned primarily with describing the function of harmony, melody, rhythm, form, etc.

11. Goodrich, A.J. Complete Musical Analysis. Cincinnati: Church, c 1889; 352 p.

    An investigation of musical forms from motive to large movement. Contains numerous sample analyses (descriptions) of actual music.

12. Hodeir, André. The Forms of Music, tr. by Noël Burch. New York: Walker, 1966; ix, 157 p.

    Short descriptions of traditional forms. Follows the unity principle.

13. Leichtentritt, Hugo. Musical Form. Cambridge: Harvard U. Press, 1967; xii, 467 p.

    Primarily concerned with structural and thematic analysis. Besides chapters on the established classical forms, the book contains chapters on "The Accompaniment in its Formal and Stylistic Significance," "Logic and Coherence in Music," "Aesthetic Ideas as the Basis of Musical Styles and Forms," "Free Forms," and "Arnold Schonberg: Opus 11 and Opus 19." Uses heritage music to illustrate.

14. MacPherson, Stewart. Form in Music. London: Williams, 1915; xii, 279 p.

    "The Designs of Instrumental Music."

15. Morris, R.O. The Structure of Music. London: Oxford U. Press, 1935; ix, 124 p.

    Basic descriptions of traditional formal procedures, both homophonic and polyphonic.

16. Murphy, Howard A. Form in Music for the Listener. Camden, N.J.: Educational Dept., R.C.A. Victor Division, 1948; 225 p.

    For the "educated" layman. Discusses formal principles and divides formal schemes into instances of "the principle of repetition" and "the principle of contrast."

17. Nallin, Walter E. The Musical Idea. N.Y.: MacMillan, 1968; xviii, 650 p.

    Part Two, entitled Basic Patterns of Musical Architecture, reduces formal function to 4 patterns: 1) Growth by addition: Part form, 2) Constancy with change: Theme and variation form, 3) Transforming the musical idea: Sonata form, and 4) Thematic recurrence: Rondo form. Also material on melodic, textured, timbric, and rhythmic design.

18. Prout, Ebenezer. Applied Forms. London: Augener, 1895; xii, 307 p.

    A sequel to the author's Musical Form. Deals with larger formal schemes.

19. ----------. Musical Form. London: Augener, 1893; x, 257 p.

    Concerned with small forms and formal units as well as principles of harmony and rhythm.

20. Stein, Leon. Structure and Style: The Study and Analysis of Musical Forms. Evanston, Ill.: Summy-Birchard, c 1962; xix, 266 p.

    Form as a part of stylistic expression; another guide. Views analysis as basically "identifying and relating likenesses on the one hand and distinguishing differences on the other."

21. ----------. Anthology of Musical Forms. Evanston, Ill.: Summy-Birchard, c 1962; 159 p.

    An anthology intended to be used with the author's Structure and Style. Introduction contains 14 identity guidelines as a basis for analysis and discussion.

22. Tovey, Donald Francis. The Forms of Music. New York: Meridian, 1957; 251 p.

    Articles written for Encyclopedia Britannica, 1906-1929. Discursive guides to established musical procedures and schemes, together with frequent illustrations.

23. Tyndall, Robert E. Musical Form. Boston: Allyn and Bacon, 1964; 215 p.

"A catalogue of standard forms, extending from phrase structure...to free forms...by way of small forms, the motive, sonata form..., [etc.]." (from a review)

MUSIC APPRECIATION

24. Crickmore, Leon. "An Approach to the Measurement of Music Appreciation," JRME, 16/3 (fall, 1968): 239-53; 16/4 (winter, 1968): 291-301; 17/1 (spring, 1969): 57.

Suggests a new approach to teaching Music Appreciation. Second article includes material on "Analytical Instruction." Third article is merely an abstract of the first two.

25. Cooper, Grosvenor W. Learning to Listen. Chicago: U. of Chicago Press, 1957; 167 p.

For the layman (college music apprec.). Contains chapters on formal procedures (as Musical Process). Orientation is toward Meyer's theory of expectation.

26. Copland, Aaron. What to Listen for in Music, rev. ed. N.Y.: McGraw-Hill, c 1957; 307 p.

Contains chapter on musical structure and "Fundamental Forms." Copland states that the listener must understand the relationship "between the given or chosen form and the composer's independence of that form." (p.114)

27. "General Reference Books on Listening and Discovering Music," in Music Education Materials: A Selected Bibliography, Vol. 7 No. 1 (spring, 1959) of JRME. p. 80-84.

Listing of then-current books on Music Appreciation.

28. Haack, Paul. "A Study in the Development of Music Listening Skills of Secondary School Students," JRME, 11/2 (summer, 1969): 193-201.

Methodology for the development of music listening skills.

29. Ratner, Leonard. Music: The Listener's Art. McGraw-Hill, 1957. (n.s.)

30. ----------. "[On the Nature and Value of Theoretical Training: a Forum:] For the Layman," JMT, 3/1 (April, 1959): 58-69.

Suggests ways to help the layman listen to music with more understanding. "...based largely on Chapters I and II of the author's book, Music: The Listener's Art..." (Footnote #14, JMT, 3/1, p. 58)

MELODIC ANALYSIS

31. Alden, Edgar H. "The Role of the Motive in Musical Structure." Ph.D. Diss., U. of N. Carolina, 1956; 201 p. (n.s.)

32. Bigelow, Earl R, et al.; Creative-Analytical Theory of Music, A Correlated Course, Book II: Form in Melody. Chicago: Fitzsimons, 1949; xi, 131 p.

A pedagogically important syllabus and workbook which explains form-producing principles in melody and shorter melodic structures.

33. Goetschius, Percy. Exercises in Melody-Writing. N.Y.: G. Schirmer, c 1900; 126 p.

Presents a set of principles for melodic coherence as well as motivic and harmonic methods of melody analysis.

34. Reti, Rudolph. The Thematic Process in Music. N.Y.: MacMillan, 1951; x, 362 p.

A comprehensive study of thematic form. Views the thematic principle as one of the primary structural determinants in large compositions.

35. Smits Van Waesburghe, Joseph. A Textbook of Melody: A Course in Functional Melodic Analysis, tr. by W.A.G. Doyle-Davidson. American Institute of Musicology, 1955; 107 p.

One of the few books on melody; unique because it suggests methods of analyzing internal relationships which lead to the formation of principles.

36. Woehl, Waldemar. Melodielehre. Leipzig, 1923. (n.s.)

RHYTHMIC ANALYSIS

37. Cooper, Grosvenor W., and Meyer, Leonard B. The Rhythmic Structure of Music. Chicago: U. of Chicago Press, 1960; 212 p.

    Concerned with rhythmic organization as a structural determinant.

38. Smither, Howard E. "The Rhythmic Analysis of 20th-Century Music," JMT, 8 (spring, 1964): 54-88.

    An attempt to objectify rhythmic analysis by means of a series of classifications.

39. Westergaard, Peter. "Some Problems in Rhythmic Theory and Analysis," PNM, 1/1 (Fall, 1962): 180-91.

    An inquiry into the nature of downbeat and accent, seeking to improve upon Cooper and Meyer's theories.

HARMONIC ANALYSIS

40. George, Graham. Tonality and Musical Structure. N.Y.: Praeger, c 1970; 231 p.

    Harmonic analysis as a basis for explaining formal procedures.

41. Ratner, Leonard G. Harmony: Structure and Style. N.Y.: McGraw-Hill, c 1962; ix, 336 p.

    Primarily a harmony text. However, the book contains chapters on Melodic and Rhythmic elaboration as well as on small formal units.

SCHENKER SYSTEM

42. Beach, David. "A Schenker Bibliography," JMT, 13/1 (spring, 1969): 2-37.

    Contains listing of both works by Schenker and writings concerning him.

43. Forte, Allen. Contemporary Tone Structures. New York: Teachers College, Columbia University, 1955; xii, 194 p.

    An extension of Schenkerian analysis to contemporary music.

44. ----------. "Schenker's Conception of Musical Structure," JMT, 3/1 (April, 1959): 1-30.

A review of Schenker's achievements and a full explanation of his system of analysis with references to specific writings.

45. Geiringer, Karl. "Schenker, Heinrich," in Grove's Dictionary, 5th Ed.; vol. 7, p. 477-78.

Reviews Schenker's accomplishments and very generally describes his analytical philosophy.

46. Jonas, Oswald. Das Wesen des musikalischen Kunstwerks. Vienna: Saturn- Verlag, 1934.

"The Best Extended Introduction to Schenker's Theory..." (Forte, "Schenker," p. 2).

47. Katz, Adele T. Challenge to Musical Tradition: A New Concept of Tonality. N.Y.: Knopf, 1945; xxviii, 408 p.

Schenkerian analysis applied to works by selected composers, Bach to Schoenberg.

48. Mitchell, William J. "Heinrich Schenker's Approach to Detail," Musicology, 1 (1946): 117-28.

Illustrates how the starting point of Schenker's analytic approach was his great attention to detail.

49. Mitchell, William J. and Felix Salzer, eds. The Music Forum. N.Y.: Columbia U. Press, 1967-1970; (2 vols. to date).

Several articles contain "Linear-structural Analyses" (Schenker tradition), and vol. 1 contains a glossary of the symbols used in this type of graphic analysis.

50. Regener, Eric. "Layered Music-Theoretic Systems," PNM, 6/1 (fall-winter, 1967): 52-62.

A brief examination of systems, primarily Schenker's, which can be symbolized by mathematical models.

51. Salzer, Felix. Structural Hearing: Tonal Coherence in Music. N.Y.: Dover, 1962; 2 vols.

An important method of harmonic analysis based upon theories of Heinrich Schenker. Vol. 1 is a textual explanation of the theory; vol. 2 consists of excerpts from tonal and pre-tonal literature, together with illustrations of their analysis.

52. Salzer, Felix and Carl Schachter. Counterpoint in Composition. New York: McGraw-Hill, 1969.

An integrated (Harmony-counterpoint-form analysis-style) theory course based upon Schenkerian principles.

53. Silberman, Israel. "Teaching Composition via Schenker's Theory," JRME, 12/4 (winter, 1964): 295-303.

Synectic method to produce music in classic style, based on Schenker analysis.

54. Sessions, Roger. "Heinrich Schenker's Contribution," Modern Music, 12 (1935): 170-78.

A sketch of some of Schenker's basic principles.

55. Schenker, Heinrich. Five Graphic Music Analyses. (Intro. by Felix Salzer.) New York: Dover, 1969; 61 p.

Examples of Schenker's own analyses. Clarifies the appearance of foreground, middleground, and background graphs.

56. ----------. Harmony, ed. and annot. by Oswald Jonas; tr. by Elizabeth Mann Borgese. Chicago: U. of Chicago Press, 1954; xxxii, 359 p. (abridged)

Relates most tonal phenomena to harmonic structure and substructure. Frame of reference is the period between Bach's birth and the death of Brahms, with great emphasis placed on Beethoven's piano sonatas.

57. ----------. Meisterwerk in Der Musik. Munich: Drei Masken, 1925-30. 3 vols.

Analytic discussions (discursive analyses) of individual pieces of music, from Bach through the romantics.

58. ----------. Neue musikalische Theorien und Phantasien.
Vol. I: Harmonielehre, Stuttgart: Cotta, 1906 (tr. Elizabeth Mann Borgese. Chicago: Chicago U. Press, 1954)
Vol. II: Kontrapunkt (Vienna: Universal, 1922)
Vol. III: Der Freie Satz (rev. ed. Jonas. Vienna: Universal, 1956). (tr. ed. by Theodore Howard Krueger. Ph.D. diss., State U. of Iowa, 1960.)

The primary body of Schenker's work. Vols. I and III have been most often quoted in explanations of his analytic method.

59. Zuckerkandl, Victor. The Sense of Music. Princeton, N.J.: Princeton U. Press, 1959; x, 246, 32 p.

Intended as an alternative to theory or appreciation for the liberal arts student, this book explores the materials and structure of music. Analyses are in the Schenker tradition.

UNITY THEORY

60. Cooke, Deryck. "In Defense of Functional Analysis," MT, 100/1399 (September, 1959): 456-60.

Cooke offers reasons why Keller's method had been initially criticized in some quarters. Illustrates the existence of unity within contrasting themes (Beethoven's Symphony #7).

61. Keller, Hans. "K. 503: The Unity of Contrasting Themes and Movements-I," MR, 17 (February, 1956): 48-58.

Attempts to ascertain the latent elements of the unity of manifest contrast. An analysis of K.503 and criticism of Tovey's "description" as mere tautology.

62. ----------. "Functional Analysis: It's Pure Application," MR, 8 (August, 1957): 202-06.

Describes his methods as a "practicial method of analyzing the unity of contrasts" (p. 202). Acknowledges Schenker, Reti, Schoenberg, and Oskar Adler.

63. ----------. "Wordless Functional Analysis No. 1," SCORE, 22 (February, 1958): 56-64.

Published score (string quartet) of Keller's analysis of Mozart D minor Quartet, K. 421 (all 4 movements). Analysis is primarily a condensation and excerptation of the work, although bow-tapping and hand clapping are also required to illustrate rhythmic patterns.

64. ----------. "Wordless Functional Analysis: The First Year," MR, 19 (August, 1958): 192-200.

Further rationale of wordless functional analysis (FA). Contains a report on FA #2 and the author's declaration that his method is applicable to any great work.

65. ----------. "The Home-coming of Musical Analysis," MT, 99/1390 (December, 1958): 657-8.

    In defense of "wordless" analysis as a means of avoiding semantic problems regarding terms.

66. ----------. "Wordless Functional Analysis: The Second Year and Beyond - I," MR, 21 (February, 1960): 73-6.

    A report on the success of his wordless FAs, which by now are 9 in number. A chart enumerates the FAs.

67. ----------. "Wordless Functional Analysis: The Second Year and Beyond - II," MR, 21 (August, 1960): 237-39.

    A summary of his method: "The music behind the music." Views his method as revolutionary: rather than using his words, the wordless FA "uses the art's own language."

68. Kliewer, Vernon L. "The Concept of Organic Unity in Music Criticism and Analysis." Ph.D. diss., U. of Indiana, 1961; 206 p.

    An investigation into the principles and validity of the theory of relatedness and organic unity in music and other arts.

69. Walker, Alan. A Study in Musical Analysis. N.Y.: Free Press, 1963; 160 p.

    Concerned with musical unity and the principles behind it. Based upon a belief in the Freudian concept of dynamically repressed unconscious.

STYLE ANALYSIS

70. Hardy, Gordon and Arnold Fish. Music Literature: A Workbook for Analysis. N.Y.: Dodd & Mead,
    Vol I: 1963; 212 p.
    Vol II: 1966; 328 p.

    A survey anthology of music from the 16th century to the 20th with suggestions/questions on analytic approach to each style.

71. La Rue, Jan. Guidelines for Style Analysis. New York: Norton, 1970. xii, 244 p.

The culmination of a long study. La Rue's main purpose is to provide a key to stylistic understing. However, in the process his method shows new ways of analyzing music's fundamental elements, such as timbre, harmony, melody rhythm, and form.

72. Spink, Ian. An Historical Approach to Musical Form. London: Bell, c 1967; xii, 228 p.

The evolution of musical forms in historical perspective. Focuses on polyphony, harmony, and thematicism.

ANALYSIS AND MUSICAL PERFORMANCE

73. Cone, Edward T. Musical Form and Musical Performance. New York: Norton, c 1968. 103 p.

Blends Schenker and Cooper/Meyer in his outlook on form. Raises the question of which formal elements the performer needs to emphasize. Feels that analytic understanding is the key to stylistically accurate performance. Illustrates with short analyses of his own.

74. Stein, Erwin. Form and Performance. London: Faber & Faber, 1962; 183 p.

Describes elements of musical form in terms of consequences in performed interpretation.

ANALYTIC MODELS

75. Beach, David, Donald Mintz, and Robert Palmer. "Analysis Symposium," JMT, 13/2 (winter, 1969): 186-217.

Three analyses of Beethoven's Sonata, Op. 53 ("Waldstein") 2nd movement.

76. Boatwright, Howard and Ernest Oster. "Analysis Symposium," JMT, 10/1 (spring, 1966): 19-52.

Two discussions of Mozart's "Menuetto in D Major for piano (K. 355)."

77. Bernstein, Leonard. The Infinite Variety of Music. N.Y.: Simon and Schuster, c 1966; 287 p.

The "Four Symphonic Analyses" in Section IV are of the guided tour variety (economy class) and the information yielded does not always relate internally to the music.

78. ----------. The Joy of Music. N.Y.: Simon & Schuster, 1959; 303 p.

Little analysis; of the guided tour variety.

79. Geringer, Karl. "The Structure of Beethoven's Diabelli Variations," MQ, 50 (1964): 496-503.

Not a close analysis. Divides the variations into groups.

80. Hughes, Matt, Lawrence Moss, and Carl Schachter. "Analysis Symposium," JMT, 12/2 (winter, 1968): 184-239.

Three analyses of Schubert's "Moment Musical," Op. 94, No. 1.

Keller, Hans. (See "Unity Theory," no. 63.)

81. Motte, Diether de la. Musikalische Analyse. Kassel: Bärenreiter, c 1968. 2 vols: I: music; II: text.

Examples of various advanced techniques of musical analysis using 18th-20th century classical music.

82. Sanders, Ernest. "Form and Content in the Finale of Beethoven's Ninth Symphony," MQ, 50 (1964): 59-76.

A guided tour type of analysis which views the form of the finale as an outgrowth of Sonata form.

Schenker, Heinrich. Five Graphic Music Analyses. (See "Schenker System," no. 55.)

83. Tovey, Donald Francis. Essays in Musical Analysis. London: Oxford U. Press, 1935-39. 6 vols.

Model analyses of music from the traditional literature. Each volume is devoted to one "type" of music, e.g., concerto, vocal music, illustrative music, etc.

84. Tischler, Hans. A Structural Analysis of Mozart's Piano Concertos. Brooklyn, N.Y.: Institute of Medieval Music, 1966; 140 p.

Purely thematic road maps through the concertos. The only discussion concerns the concertos in general.

PHENOMENOLOGY - I: GENERAL APPLICATIONS TO MUSIC ANALYSIS

85. Bastone, Philip. "Musical Analysis as Phenomenology," PNM, 7/2 (spring-summer, 1969): 94-110.

Because of vast differences in musical phenomena, author proposes "Ad Hoc Analysis" with certain assumptions basic to all analysis.

86. Kauko, Väino Olavi. "The Development of a Phenomenological Approach to Music as Seen in Selected Theories of Tonal Organization." Ph.D. diss., U. of Rochester, 1961; 245 p. (n.s.)

87. Koffka, Kurt. Principles of Gestalt Psychology. New York: Harcourt, Brace, 1935.

Referenced in several studies on musical phenomenology, esp. Tenney (p. 1), who quotes Koffka's book (p. 73) for a definition of phenomenology.

88. Lissa, Zofia. "On the Evolution of Musical Perception," J. of Aesthetics and Art Crit., 24 (1965): 273-86.

Different sorts of music demand different perceptual attitudes.

89. Marshall, Julian. "Gestalt Psychology," in Grove's Dictionary, 5th ed. (vol. 3, p. 611-18).

Discusses the Gestalt approach to perceiving rhythm, melody, polyphony, and harmony.

90. Pike, Alfred. A Phenomenological Analysis of Musical Experience and Other Related Essays. N.Y.: St. John's Press, 1970; viii, 75 p.

Eight articles divided into 2 parts: (I) Phenomenological analysis and (II) Phenomenological criticism. Part I is valuable as an explanation of the phenomenological approach.

91. Tenney, James. Meta (+) Hodos: A Phenomenology of Twentieth Century Musical Materials and an Approach to the Study of Form. New Orleans: Inter-American Institute for Musical Research, 1964; 78 p.

A valuable exposition in the area of sound phenomenology. Applies Gestalt psychology to the perception of form.

Wennerstrom, Mary H. (See "Comprehensive Analysis," no. 122.)

PHENOMENOLOGY - II: MEYER AND THE THEORY OF EXPECTATION

92. Colwell, Richard. The Theory of Expectation Applied to Musical Listening. Cooperative Research Project No. H-106, U.S.O.E. (DHEW), 1966; v, 257 p., appendices.

    Primarily concerned with discovering the musical skills and knowledge needed to enable the listener to determine artistic value in music (based upon Meyer's theory). p. 171-87 contain useful examples of melodic analysis.

93. Meyer, Leonard B. Emotion and Meaning in Music. Chicago: U. of Chicago Press, c 1956. xii, 307 p.

    A psychological investigation into the problem of musical meaning and its communication. Meyer's theory is commonly called the "Theory of Expectation."

94. Simon, Carol R. and Joachim F. Wohlwill, "An Experimental Study of the Role of Expectation and Variation in Music," JRME, 16/3 (fall, 1968): 227-38.

PHENOMENOLOGY - III: STUDIES ON AURAL PERCEPTION

95. Carlsen, James C. "Developing Aural Perception of Music in Context," JRME, 17/1 (spring, 1969): 47-50.

    Study to test the effectiveness of programmed study in developing aural perception.

96. Duerksen, George L. "Recognition of Repeated and Altered Thematic Materials in Music," JRME, 16 (spring, 1968): 3-30.

    The administration of tests to determine aural recognition of musical themes in full textural context.

97. Mueller, Kate Hevner. "Studies in Music Appreciation: I. A Program of Testing; II. Measuring the Listener's Recognition of Formal Music Structure; III. Experimental Analysis of the Process," JRME, 4/1 (spring, 1956): 3-25.

    An experiment administered to college students to measure aural perception.

98. Petzold, Robert G. "The Development of Auditory Perception of Musical Sounds by Children in the First Six Grades," JRME, 11/1 (spring, 1963): 21-43.

    Report of an experiment which tested perception of melody, rhythm, and structure.

99. ----------. "Auditory Perception by Children," JRME, 17/1 (spring, 1969): 82-87.

Summary of findings in a series of pilot studies.

100. Smith, Edgar. "The Value of Notated Examples in Learning to Recognize Musical Themes Aurally," JRME 1/2 (fall, 1953): 97-104.

Report on an experiment designed to reach conclusions about the relationship over a relatively short period of time.

INFORMATION THEORY APPLIED TO MUSIC ANALYSIS

101. Bean, Calvert, Jr. "Information Theory Applied to the Analysis of a Particular Formal Process in Tonal Music." D. Mus. A. dissertation, U. of Illinois, 1961; 331 p.

A comparative analysis of selections by Mozart, Beethoven, Berg, and Hindemith which concludes that Information Theory provides a "definite, yet subtle measure of tonal motion through time."

102. Coons, Edgar and David Kraehenbuehl. "Information as a Measure of Structure in Music," JMT 2/2 (November, 1958): 127-61.

A theory of musical structure as experience to which information theory can be applied.

103. Hiller, Lejaron and Calvert Bean. "Information Theory Analysis of Four Sonata Expositions," JMT, 10/1 (spring, 1966): 97-137.

An elementary application of information theory to traditional musical form.

104. Kraehenbuehl, David and Edgar Coons. "Information as a Measure of the Experience of Music," J. of Aesthetics and Art Crit., 17 (1959): 510-22.

The most effective form is seen as that which yields the lowest average information: The least random.

105. Meyer, Leonard B. "Meaning in Music and Information Theory," J. of Aesthetics and Art Criticism, 15 (June, 1957): 412-24.

Explores the hypothesis that "The psycho-stylistic conditions which give rise to musical meaning...are the same as those which communicate information."

106. Moles, Abraham. "Sonic Structures and Music: the Sonic Object," in Information Theory and Esthetic Perception, tr. by Joel E. Cohen. Urbana: U. of Illinois Press, 1966: p. 103-23.

An atomistic study of the sonic phenomenon as a message.

107. Pinkerton, Richard C. "Information Theory and Melody," Scientific American, 194/2 (February, 1956): 77-87.

One of the first writings on music as information. Discusses probability in melodic form from a mathematical point of view.

108. Shannon, Claude E. and Warren Weaver. The Mathematical Theory of Communication. Urbana: U. of Illinois Press, 1964; 125 p.

Contains the basic documents which explain information theory.

109. Winckel, Fritz. "Die Informations - theortische Analyse musikalischer Strukturen," Die Musikforschung, 17 (1964): 1-14.

An introduction to the principles of information theory and its application to musical form.

110. Youngblood, Joseph E. "Style as Information," JMT, 2/1 (1958): 24-35.

An inquiry into the usefulness of Information Theory in musical analysis by applying the procedure to melody. See Pinkerton, "Information Theory and Melody."

COMPUTER APPLICATIONS TO MUSIC ANALYSIS

111. Erickson, Raymond. "Musical Analysis and the Computer," JMT, 12/2 (winter, 1968): 240-63.

Outlines some of the problems which can be solved by computers and the programming requirements for their use.

112. Roller, Gilbert. "Development of a Method for Analysis of Musical Compositions Using an Electric Digital Computer," JRME, 13 (winter, 1965): 249-54.

An experiment to determine method rather than draw conclusions, analysis was primarily melodic and harmonic.

113. Selleck, John and Roger Bakeman. "Procedures for the Analysis of Form: Two Computer Applications," JMT, 9/2 (winter, 1965): 281-93.

Using the computer for the melodic analysis of Gregorian chant.

MUSIC ANALYSIS IN THE ELEMENTARY SCHOOL

114. Gary, Charles L. The Study of Music in the Elementary School: A Conceptual Approach. Washington, D.C.: MENC, 1967.

Contains a chapter on "The Development of Concepts" which includes 1) a population of concepts for each element of music (rhythm, melody, form, etc.), 2) outcomes which teach the concept, and 3) lists of musical examples.

115. Landeck, Beatrice. "Basic Ideas in Elementary Music," MEJ, 50 (February-March, 1964): 67-70.

Teaching musical form and function to elementary school children by discovery and discussion.

116. Marsh, Mary Val. Explore and Discover Music. [N.Y.]: Macmillan, c 1970. xiii, 202 p.

An important "how-to" book. Describes how musical concepts are taught through participation. See especially "Part B. A summer experiment with the academically talented."

117. Nye, Robert Evans and Vernice Trousdale. "Form," in their Music in the Elementary School, 3rd. ed. Englewood Cliffs, N.J.: Prentice-Hall, c 1970. p. 466-80.

Suggests concrete ways to teach formal concepts to children. Stresses discovery.

118. Rives, James A. "A Comparative Study of Traditional and Programmed Methods for Developing Music Listening Skills in the Fifth Grade," JRME, 18/2 (summer, 1970): 126-33.

Self-explanatory.

COMPREHENSIVE MUSIC ANALYSIS

119. Cone, Edward T. "Analysis Today," in Problems of Modern Music, ed. by Paul Henry Lang. New York: Norton, 1962; p. 34-50.

Explores analysis as a step beyond mere description but short of the "prescription" of relationships not supported by the music itself.

120. Christ, William, et al. Materials and Structure of Music. Englewood Cliffs, N.J.: Prentice-Hall, c 1966-67. 2 vols.

A complete course in music theory from tonal materials, through melody, harmony and counterpoint, to form. Work in all areas is simultaneous. Exercises after each chapter and myriad musical examples throughout.

121. Toch, Ernest. The Shaping Forces in Music. N.Y.: Criterion, 1948; 238 p.

Explores the elements of harmony, melody, and form, as well as the ways they interrelate in musical context.

122. Wennerstrom, Mary H. "Parametric Analysis of Contemporary Musical Form." Ph.D. dissertation, Indiana University, 1967; 319 p.

Interprets form as the result of interrelated substructures. Views all the parameters (materials) of music equally as potential form producers.

MISCELLANEOUS OR GENERAL WRITINGS

123. Apel, Willi. Harvard Dictionary of Music, 2nd ed. Cambridge: Belknap, 1969. "Analysis," p. 36-7; "Melody," p. 517-19; "Style analysis," (Jan La Rue), p. 812; "Schenker system," p. 754-5.

124. Benward, Bruce Charles. "A Proposal for the Analysis of Motion Factors in Music." Ph.D. Diss., U. of Rochester, 1951; 269 p. (n.s.)

125. Cogan, Robert. "Toward a Theory of Timbre: Verbal Timbre and Musical Line in Purcell, Sessions, and Stravinsky," PNM, 8/1 (fall-winter, 1969): 75-81.

The use of spectrographic analysis to introduce the notion that vocal and verbal timbres have structural significance.

126. Coover, James. "Music Theory in Translation," JMT, 3/1 (April, 1959): 70-96.

A listing of foreign treatises in music theory published in English translation up to 1959.

127. ----------. "Music Theory in Translation; a Bibliography Supplement," JMT, 13/2 (winter, 1969): 230-48.

Supplements with 140 new items the compiler's listing in JMT 3/1 (April , 1959).

128. Dickinson, George Sherman. "Analogical Relations in Musical Pattern," J. of Aesthetics and Art Criticism, 17 (September, 1958): 77-84. Also in JAMS, 13 (1960): 262-69.

Analogical process applied to aspects of music, i.e., structure, rhythm, orientation, intensity, nuance, and thematic function.

129. Erickson, Robert. The Structure of Music: A Listener's Guide. N.Y.: Noonday, 1955. 209 p.

Concerning the understanding of counterpoint. Melody and harmony are considered as constituents.

130. Ernst, Karl D. and Charles L. Gary, eds. Music in General Education. Washington, D.C.: MENC, c 1965; vii, 223 p. "Elements of Music," p. 17-39; "Form or Design in Music," p. 40-72.

These articles explore aspects of musical listening and performance. Activities are suggested and specific outcomes related to analysis, etc. are stated.

131. Erpf, Hermann. Form und Struktur in Der Musik. Mainz: Schott, c 1967; 221 p.

A general discussion of form and structure viewed in various ways. Part one groups forms into classes based on features in common; Part two unfolds a general theory of musical form.

132. Eschmann, Karl. Changing Forms in Modern Music. 2nd ed. Boston: E.C. Schirmer, c 1968; xiv, 213 p.

Seeks to explain 20th century evolution in the elements of music, the traditional forms and newer developments.

133. Hindemith, Paul. The Craft of Musical Composition, Vol. I: Theory. tr. by Arthur Mendel. N.Y.: Assoc. Music Publishers, 1945; vi, 223 p.

Primarily concerned with harmonic values, however, the book contains material on melody as well. Theory of "step progression" resembles Schenker's approach to melodic structure. Hindemith performs seven model analyses, music varying from Gregorian chant to Stravinsky.

134. Jones, George T. Symbols Used in Music Analysis. Washington, D.C.: Catholic University of America, 1964; 384 p. (n.s.)

135. Kowall, Bonnie C., ed. Perspectives in Music Education: Source Book III. Washington, D.C.: MENC., c 1966. Articles: Jan La Rue, "On Style Analysis," p. 139-51. William Thompson, "The Problem of Musical Analysis and Universals," p. 152-60. William C. Hartschorn, "The Study of Music as an Academic Discipline," p. 161-68.

These articles approach the analysis of various musical elements (including structure) from differing viewpoints. All are introductory or general in nature.

136. Langer, Suzanne. "The Musical Matrix," Ch. 8 of her Feeling and Form: A Theory of Art. N.Y.: Scribners, c 1953. p. 120-32.

The key term in this chapter is "commanding form."

137. Schoenberg, Arnold. "Tonality and Form," in Schoenberg, ed. by Merle Armitage. N.Y.: G. Schirmer, 1937; p. 259-64 (n.s.)

138. Seeger, Charles. "On the Moods of a Music-logic," JAMS, 13 (1960): 224-61.

A system of conceptualizing musical form comparing music to speech in terms of linguistic forms (e.g., "phonemes," etc.). Describes and illustrates "binary and ternary moods."

139. Thomas, Ronald B. Manhattanville Music Curriculum Program: Final Report. Washington, D.C.: ERIC, 1970; 2 vols.

On 16 levels each of the following concept areas are explored: pitch, rhythm, form, harmonic figurations, and timbre. In the area of form miscellaneous devices and formal schemes are introduced.

140. Tischler, Hans. "The Teaching of Music Appreciation," JRME, 7/2 (fall, 1959): 169-73.

Stresses the need to encourage an analytical approach in students and offers concrete suggestions as to method.